

# KERAMIC STUDIO

Vol. XIV. No. 6.

SYRACUSE, NEW YORK

October 1912



It is with a great deal of pride and pleasure that the editor presents this month the ceramic work of the summer school at Four Winds Pottery, since it was done in her pottery studio, by her friends, the pupils; under her friends, the faculty; in her summer vacation, and added materially to the pleasure and profit of over sixty souls, including her friends, the faculty. And bye the bye, please note the clear photographs we have had taken, so many send us photographs of china so badly taken that they are hardly worth publishing. A pointer to those who are taking photographs of china for publishing in *Keramic Studio*—rub the surface toward the camera, also insides of rims, bowls, plates, etc., with soft putty; it will take off the too strong reflections and show the designs better; also, take note that a light background gives a better effect than a dark one, and that a better effect is made by grouping a few pieces, than by crowding a conglomerate mixture into one photograph.

Do not forget our various competitions, now that the fall season is at hand and work has begun in the studios; before the rush comes get your designs carefully thought out and executed and remember that good executions go a long way. Many an otherwise indifferently good design has been accepted because of the neat and workmanlike execution, whereas many really good designs have been refused because so carelessly done that their good points were lost. Be sure and mark every design plainly on the back with name and address and pin or fasten to it a separate sheet with the color scheme and treatment in mineral colors. Mail flat so the design can be easily seen, and enclose stamps so that the designs may be promptly returned if not available. We trust that we will have a real Christmas surprise box full of good stuff for future issues of *Keramic Studio*.

## GREEN GRAPES—(Page 122)

*Kathryn E. Cherry*

**P**AIN'T grapes with Apple Green and Lemon Yellow very delicate on light side, Shading Green very thin on shadow side with a little Violet on the dark accents. The stems are Violet No. 2 and Blood Red. The leaves are Shading Green and Violet for the darker tones and Moss Green and Yellow on the light tones. The background is Lemon Yellow, Shading Green, Copenhagen Blue.

Second Firing—Wash a thin wash of Lemon Yellow on lighter side of leaves and Yellow Green over shadow side; put the dark touches with Brown Green and Shading Green. The grapes are touched up with same colors used in first firing.

## RED GRAPES—(Page 124)

*Kathryn E. Cherry*

**T**HE leaves are painted in with Pompadour and Violet and Yellow Brown for the light grapes, for the dark ones use Blood Red, Roman Purple and Violet. The leaves are Yellow

Green, Brown Green on light side and Shading Green, Brown Green and Violet No. 2 on dark side. The stems are Violet and Blood Red. The background is Yellow Brown, Violet No. 2 and Grey for Flesh. Second Fire—Use same colors for retouching as used in first firing.

## RED GRAPES—(Page 125)

*Kathryn E. Cherry*

**L**EAVES are painted in with Lemon Yellow, Apple Green and just a little Brown Green on light side, Brown Green, Shading Green and Violet on shadow side. The back of leaves are Violet and Apple Green. Grapes are Blood Red and Violet for the light grapes, Blood Red and Roman Purple on shadow side. The stems are Yellow Brown and Blood Red with touches of Brown Green.

Second Fire.—Wash a thin wash of Yellow on light side of leaves, a little Yellow Green on shadow side. The veins in leaves are Blood Red and Violet. The grapes are strengthened with same colors used in first fire. The background is put in with Copenhagen Blue, Violet and Brown Green.

## FOUR WINDS POTTERY SUMMER SCHOOL

**T**HE Four Winds Summer School was unusually successful for the first season, the attendance numbering sixty altogether, the ceramic class claiming twenty and the rest of the pupils being divided between the sketching, pottery, metal, leather and basketry classes and the children's classes in basketry and sewing for the girls, carpentry for the boys.

Altogether it was a delightful six weeks. The weather was at its best and the outdoors vied with the attractions of the indoor classes. The classes in ceramic design and decoration were full to over-flowing both with pupils and enthusiasm and the quantity of work executed was truly remarkable considering its fine quality.

The accompanying photographs show most of the important pieces although perhaps a dozen escaped the photographer, being taken away before he arrived. It would be difficult to select the best pieces among so many good ones but we will mention a few to give an idea of the general effect of the work.

A number of pieces were executed on the Satsuma ware which proved very popular on account of the soft mellow tone which it gives. Among the most satisfactory pieces were the small cylindrical vases executed by Miss Browning, Miss Weed, Mrs. DeLano, Miss McCoy, Mrs. Holland. These were executed in different shades of gold on the Satsuma ground, with outlines at times in black and touches of flat enamels in the flowers. The tea caddies of Mrs. DeLano, Mrs. Hopton and Miss McCoy were executed in the same style, also the marmalade jar of Mrs. Chadwick and the small bowls by Miss Clapp, Mrs. Brown, Mrs. DeLano and Mrs. Hopstein. The small bowls were particularly choice in design and color.

Some very attractive teapots and cups and saucers were executed on the celadon Sedji ware, the designs being in silver with touches of flat enamels. The teapots of Miss McCoy and Mrs. Hopstein were particularly nice.

A number of large vases, round serving trays and plates were etched and decorated in various shades of gold combined



Miss Bertha Riblet      Mrs. A. A. Robineau  
Miss Jessie M. Bard    Mrs. Kathryn E. Cherry    Mr. Dawson Watson

with yellow and orange lustre, the large serving tray by Miss Hetlage being the inspiration. The principal pieces carried out in this style were the plates by Mrs. Chadwick and Mrs. Hopton; the vases by Mrs. Hopstein, Miss Neally and Mrs. Donovan; the candlestick by Miss Hill and the serving trays by Miss Weed and Miss Neally.

Several round and cylindrical vases were effectively decorated with birds and flowers in rich browns, greys and blacks on an olive lustre ground. Among the most successful were those belonging to Miss Maud Myers, Mrs. Hopstein and Mrs. Holland.

A number of dainty semi-conventional pieces were attractively executed by the beginners in ceramic decorations, the creamers of Miss Jean Roberts and Miss Weed being especially attractive. Most of these pieces were painted with dainty little roses enclosed in decorative panelling in gold.

In the dusted color work the bowl of Miss Browning was unusually successful the soft tender shades of grey, green and yellow blending perfectly into the creamery glaze of the bowl. Other attractive pieces in this style of execution were the bowls by Miss Weed in browns and that of Mrs. Donovan in blue and green on white. The comport of Miss Browning in green, the fernery of Miss Hill and the marmalade jar of Miss Irene Muller in blue and white, were quite unusual in effect and the large serving trays of Miss McCoy, Mrs. Chadwick, Mrs. Scott Smith, Miss Hill, Miss Clapp and Mrs. DeLano were very striking, both in design and color. In fact there was not an unsuccessful piece and those we have not room to mention were equally dainty and successful.

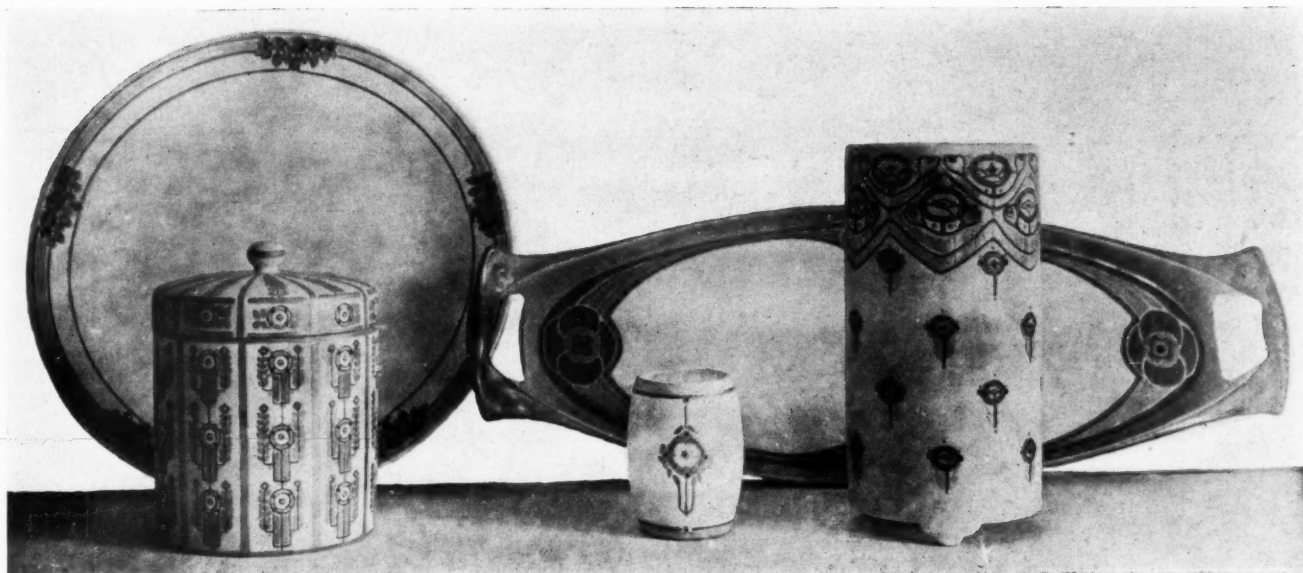


Mrs. V. E. Hopstein.

Miss E. Hall.

Flavia E. Holland.





Mrs. L. R. DeLano.

Myrtle McCoy.  
Jean Roberts.

Myrtle McCoy.



Flavia E. Holland.

Addie Weed.

Irene Muller

Flavia E. Holland.



Elsie E. Browning  
Jean Roberts

Jean Roberts  
Grace H. Neally

Jean Roberts  
Mrs. L. R. DeLano

Myrtle McCoy

Addie Weed



Elsie E. Browning

Jessie L. Clapp

Bessie L. Hill

Mrs. W. E. Hopton

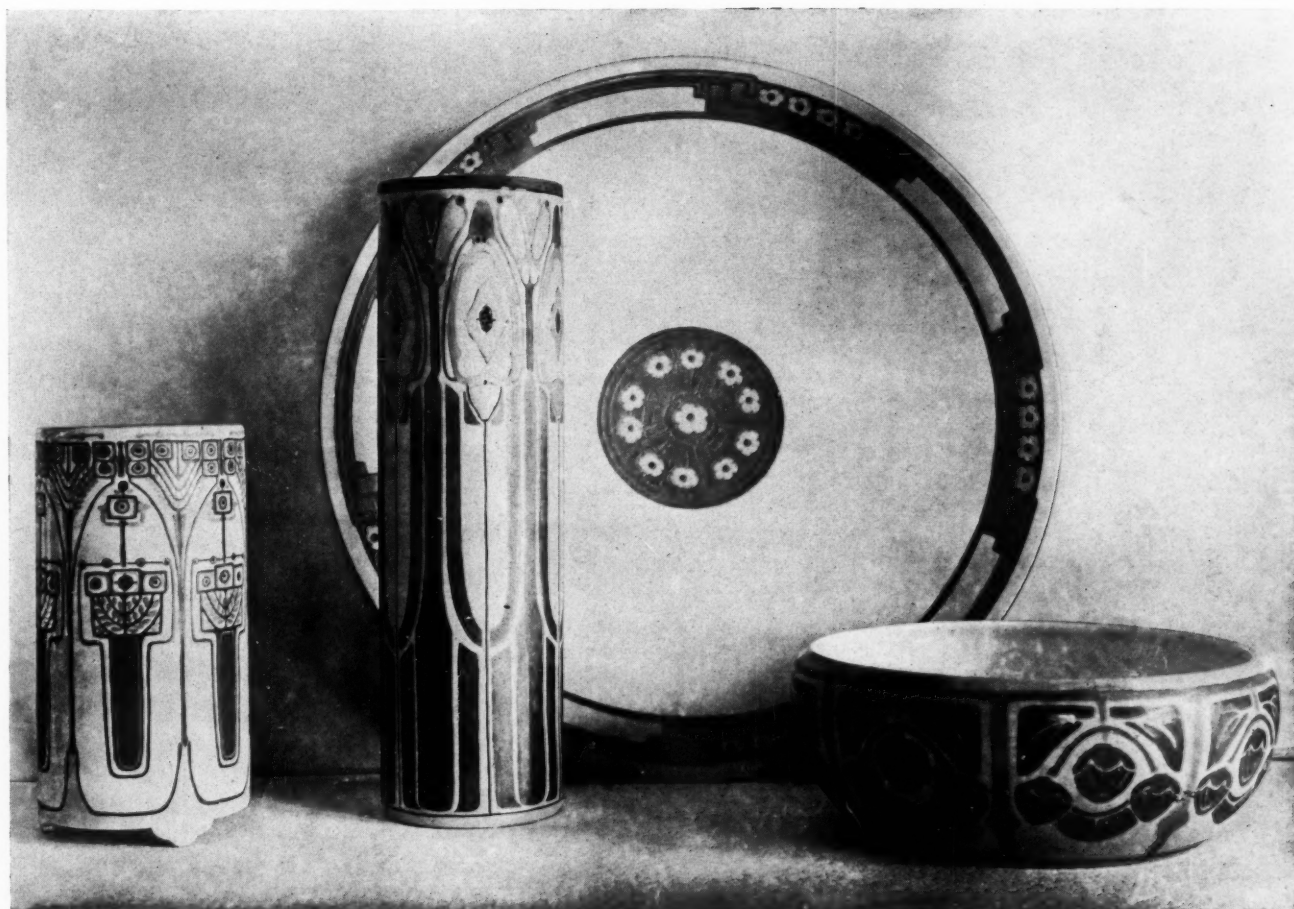




Mrs. H. K. Chadwick

Mrs. Paul A. Donovan

Mrs. W. E. Hopton



Mrs. L. R. DeLano

Elsie E. Browning

Miss Hetlage

Addie Weed



Elsie E. Browning  
Jean Roberts

Jean Roberts  
Grace H. Neally

Mrs. L. R. DeLano

Jean Roberts  
Myrtle McCoy

Addie Weed



Elsie E. Browning

Jessie L. Clapp

Bessie L. Hill

Mrs. W. E. Hopton

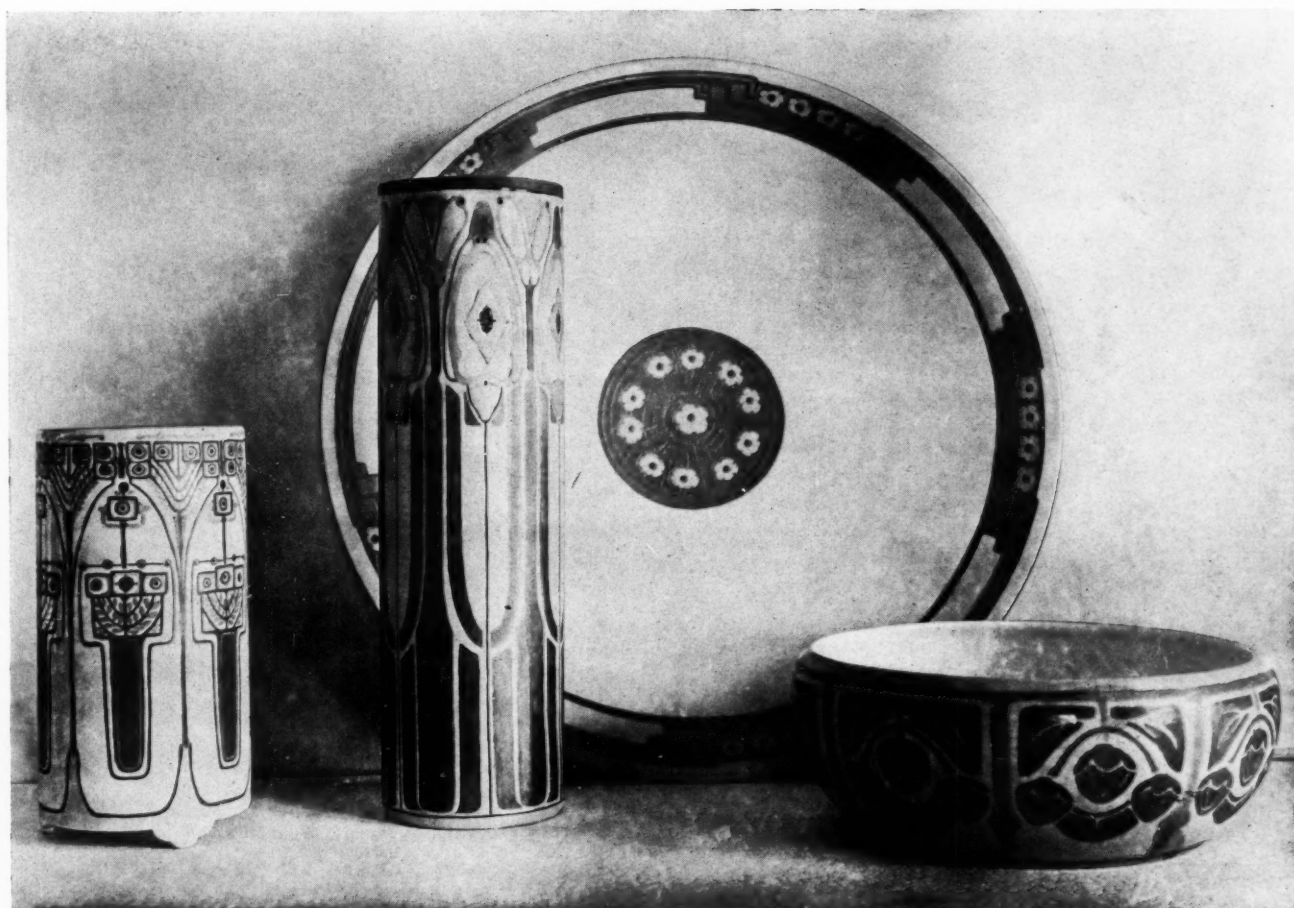




Mrs. H. K. Chadwick

Mrs. Paul A. Donovan

Mrs. W. E. Hopton



Mrs. L. R. DeLano

Elsie E. Browning

Miss Hetlage

Addie Weed



Jean Roberts  
Mrs. W. K. Chadwick

Myrtle McCoy  
Jessie Clapp

Grace H. Neally  
Grace H. Neally

Mrs. Geo. Brown



Mrs. V. E. Hopstein

Jean Roberts

Mrs. L. R. DeLano

Mrs. L. R. DeLano

Grace H. Neally

Myrtle McCoy



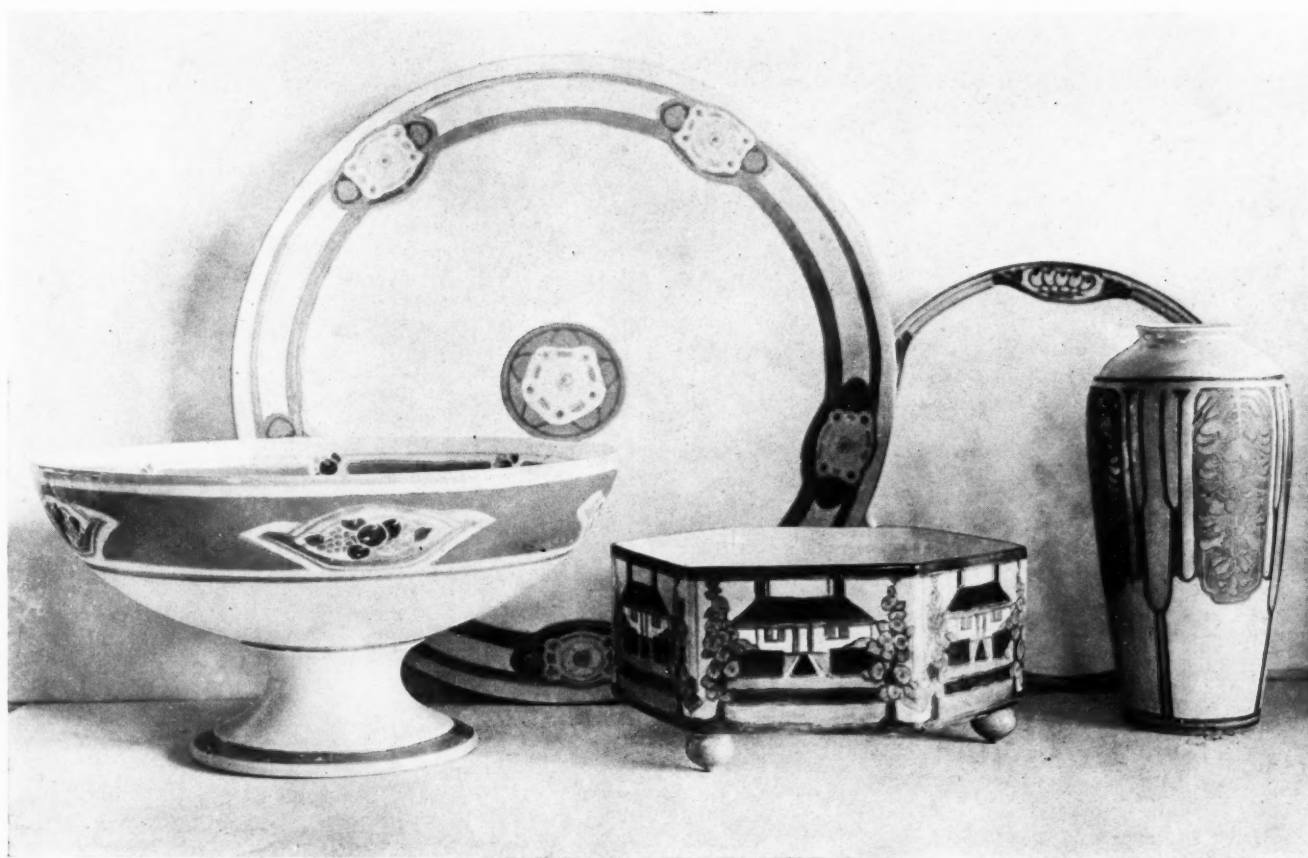


Mrs. John Garnett

Bessie L. Hill

Mrs. Scott Smith

Jean Roberts



Jessie Clapp

Myrtle McCoy

Bessie L. Hill

Jean Roberts

Mrs. V. E. Hopstein



Addie Weed

Jean Roberts

Mrs. W. E. Hopton

Myrtle McCoy

Mrs. V. E. Hopstein



Elsie E. Browning

Myrtle McCoy

Mrs. Paul A. Donovan

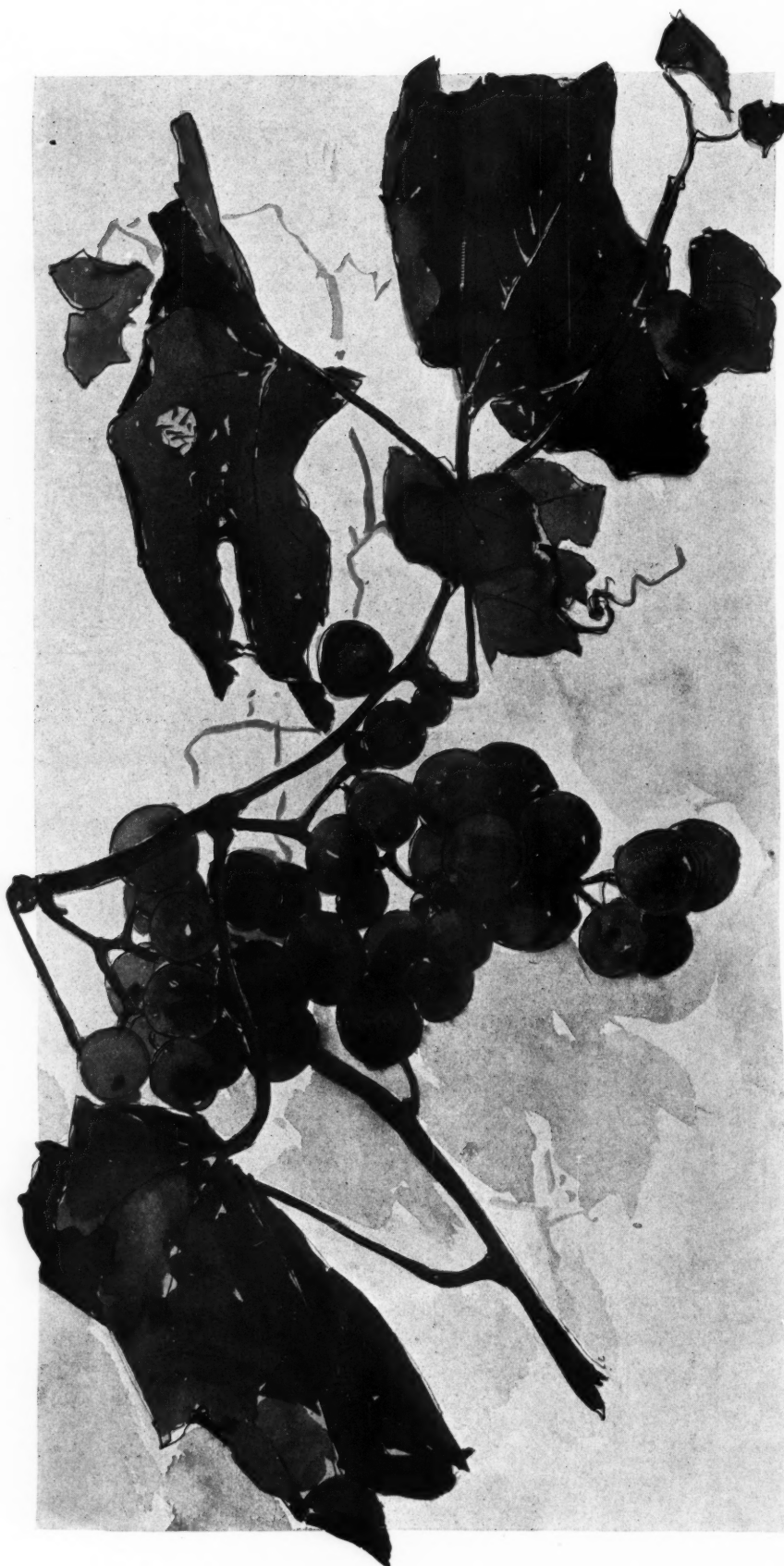
Irene Muller





GREEN GRAPES—KATHRYN E. CHERRY

(Treatment page 115)



RED GRAPES—KATHRYN E. CHERRY

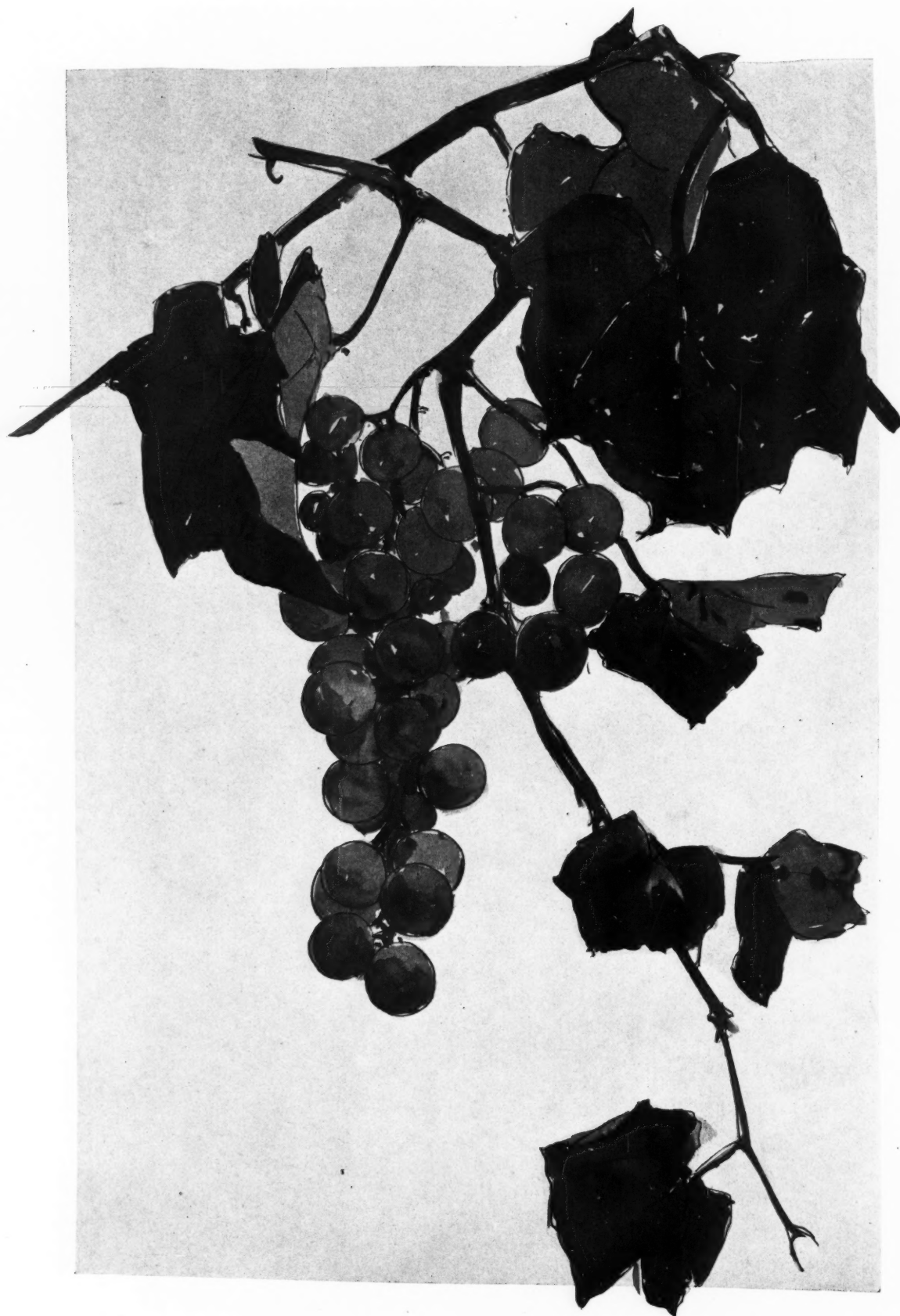
(Treatment page 115)





RED GRAPES—KATHRYN E. CHERRY

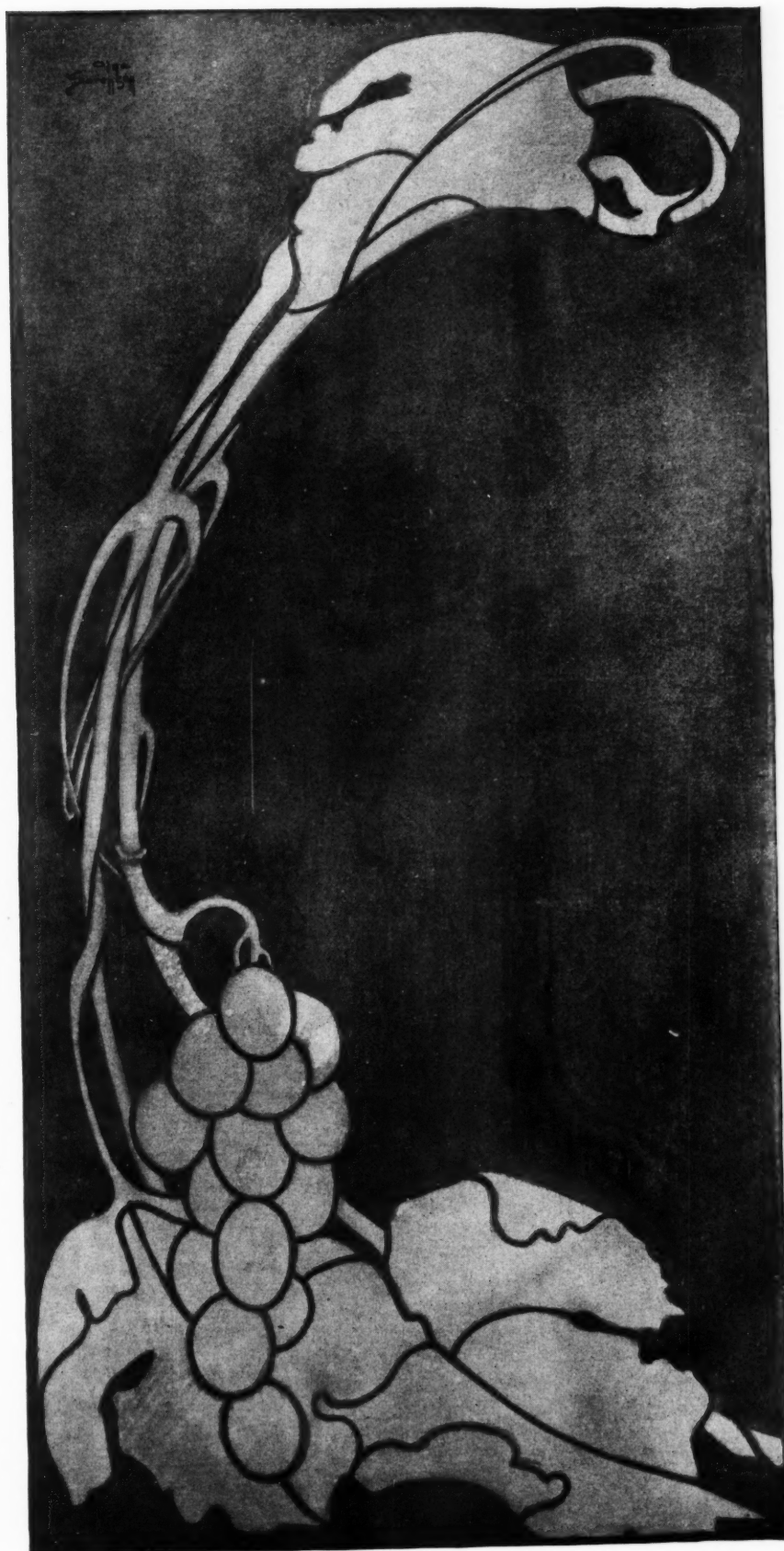
(Treatment page 115)



BLUE GRAPES—KATHRYN E. CHERRY

(Treatment page 130)





CONVENTIONAL GRAPE PANEL—OLGA SORENSEN

(Treatment page 130)



PLATE DESIGN, BLACK-EYED SUSAN—E. L. BAKER

**O**UTLINE design in Black and put bands in Gold. Second Fire.—Paint flower and the wide space between the two lower bands with a thin wash of Lemon Yellow and a touch of Grey for Flesh. Leaves and the outer space around

flower, Moss Green, a little Shading Green and a touch of Black. Background in wide flower band Yellow Brown and a little Auburn Brown. Center of flower Vandyke Brown. Go over gold again.



TOBACCO JAR—PAUL PIERING

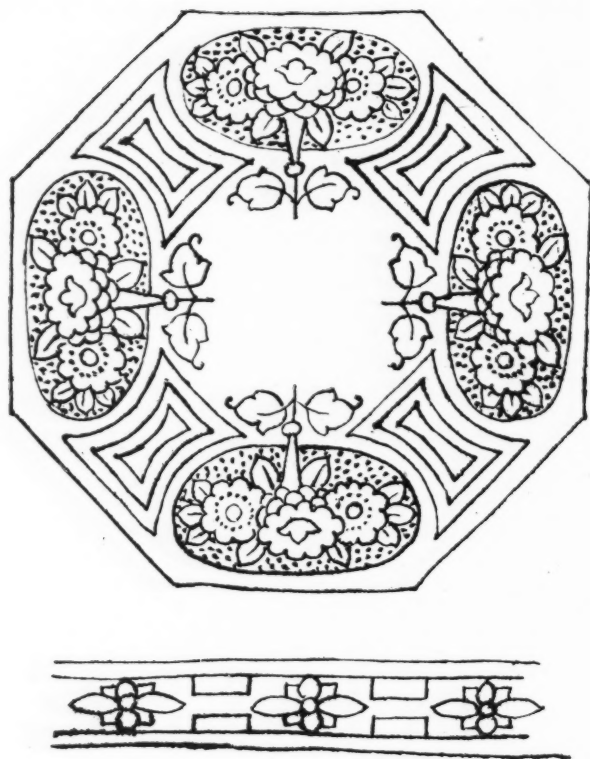
(Treatment page 130)





DAHLIAS—HARRIETTE B. BURT

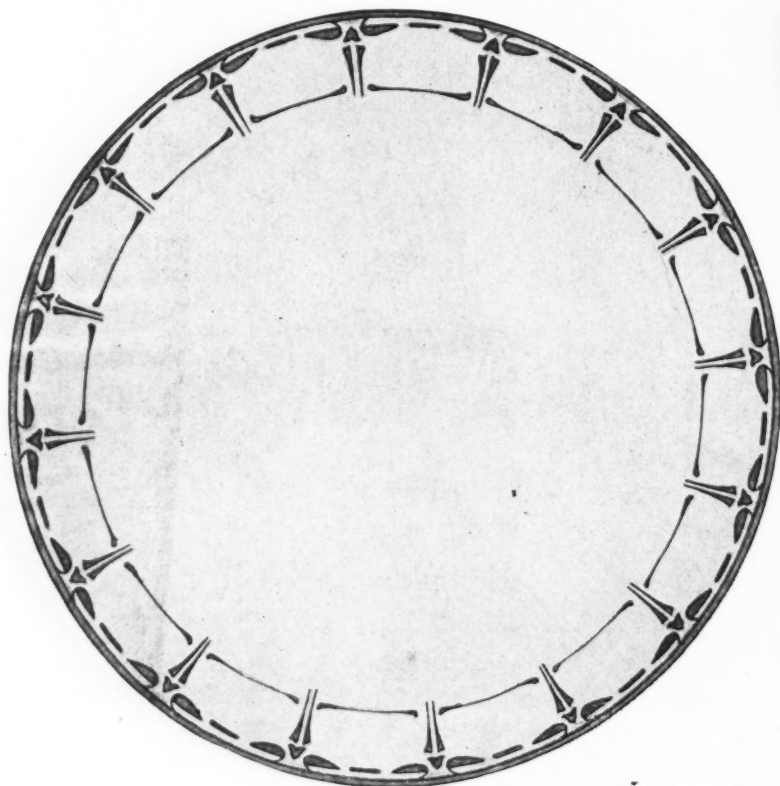
(Treatment page 133)



RECTANGULAR BOX

*Adah S. Murphy*

**O**UTLINE flowers and leaves in Black. Panels in gold. Make center flower yellow, shaded darker at bottom, with red center. Flower at right side mulberry. Flower at left side, blue. Leaves green.



BLUE GRAPES (Page 126)

*Kathryn E. Cherry*

**T**HE leaves are painted in with Moss Green, Yellow Brown and Albert Yellow on light side and Brown Green, Yellow Green and touches of Blood Red on shadow side. The veins of leaves are Violet. The grapes are Banding Blue, Violet No. 2 on light side, Banding Blue, Copenhagen and a little Roman Purple on the dark side. The stems are Blood Red and Violet. The background is painted in with Violet No. 2, Blood Red and Yellow Green.

Second Firing—Wash Deep Blue Green over the light side of the bunch of grapes, Violet No. 2 on shadow side. In the deepest touches use Banding Blue, Black and Roman Purple. Use same colors for retouching the leaves.



CONVENTIONAL GRAPE PANEL—(Page 127)

*Olga Sorensen*

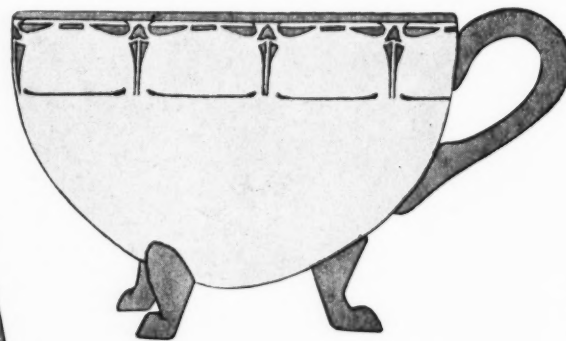
**T**HIS design can be repeated around a cylindrical vase with good effect. An attractive treatment is to draw the design carefully and outline in Copenhagen Blue. Dust the background with the same color. After firing, dust the entire vase with Copenhagen Blue or Grey Green, according to shade desired.



TOBACCO JAR (Page 128)

*Paul Piering*

**O**UTLINE design in Gold. Second Fire.—The small flower form above and below center line, Orange Lustre, also the center pointed figure in lower fan shaped figure—body of beetle. All dark background a thin wash of Yellow Brown Lustre. Third Fire.—All light parts of design Yellow Lustre. Go over the Orange Lustre with the same.



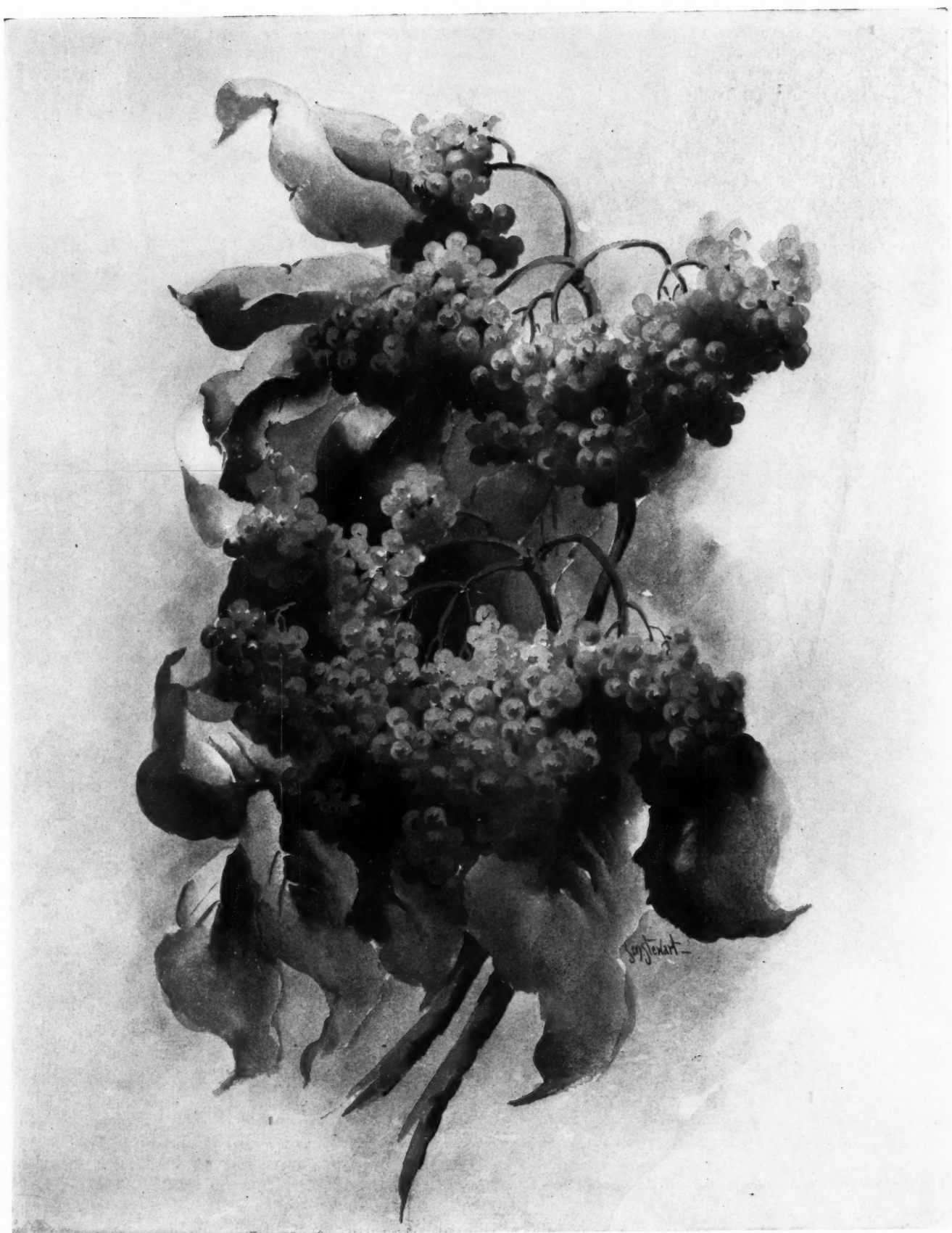
AFTER DINNER CUP AND SAUCER

*Clara L. Connor*

**F**IRST Fire—Outlines in Pompadour with sugar water. Tint all over with a very thin coat of equal parts of French Grey and Pompadour.

Second Fire.—Go over design, handles and feet with Pompadour and French Grey. Retouch outlines if necessary.





ELDERBERRY—JEANNE M. STEWART

(Treatment page 134)



PLATE—EDITH ALMA ROSS

**O**UTLINE flower with Blood Red. Paint leaves with Yellow Brown, a little Brown Green. Dark figures between panels Hasburg's Green Gold.

Second Fire—Paint flower with a thin wash of Lemon

Yellow and a very little Yellow Brown. The dark space in center with Yellow Brown. When color is dry put in dots with Yellow Red and a little Yellow Brown. Background back of dark part of design a thin wash of Apple Green.



DAHLIAS—(Page 129)

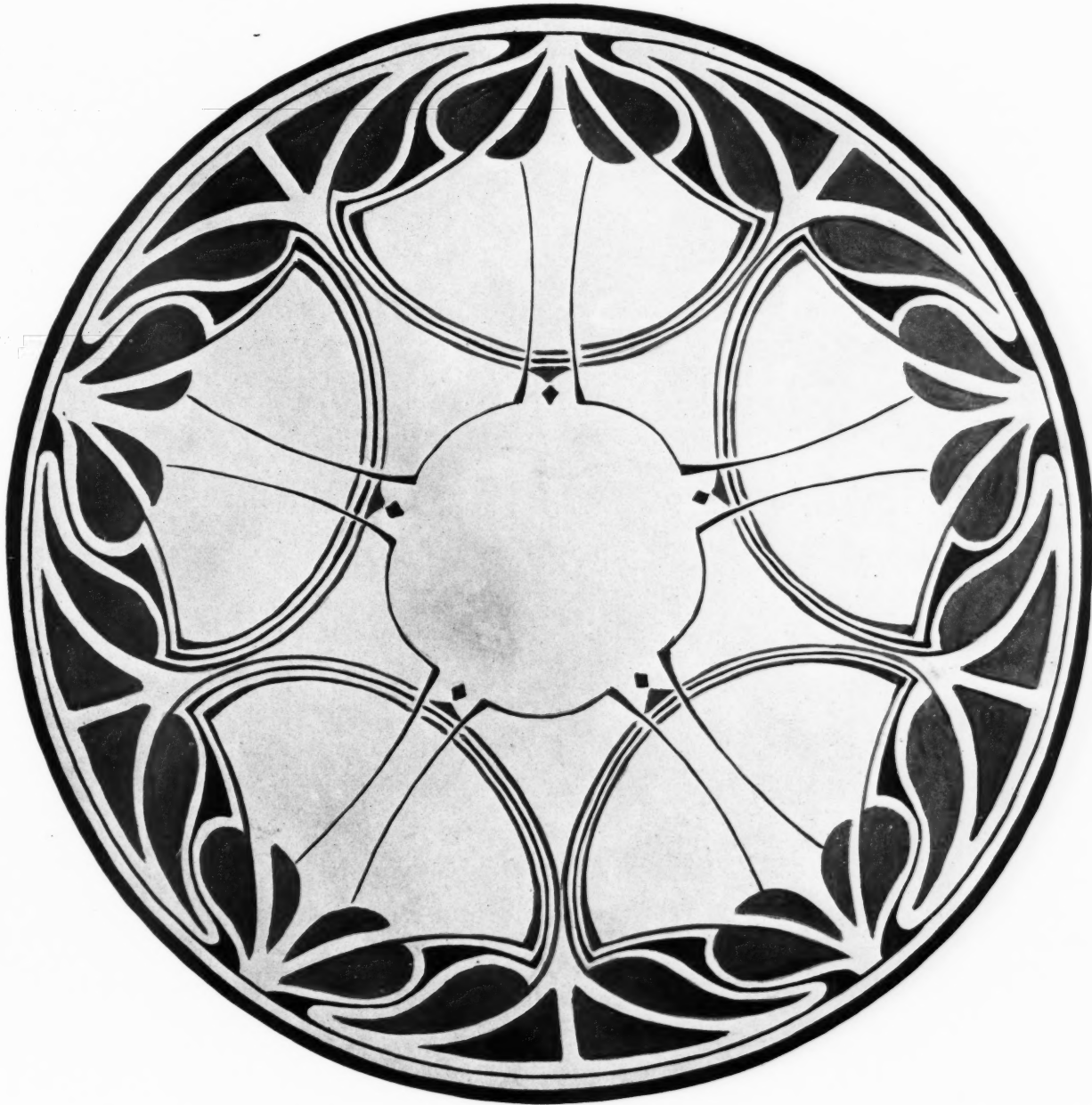
*Harriette B. Burt*

**P**AIN'T the flowers in Yellow Gold, the leaves in Green Gold, first drawing outline in Light Brown. After firing cover the flowers with Ruby Lustre, the leaves with Green Lustre, the background with Yellow Lustre.

For the third fire, cover entire piece with Orange Lustre thin and strengthen the outlines with the powder brown mixed with sugar and water. If the colors come out too strong, cover with Yellow Lustre and fire again.

STUDIO NOTES

It will interest our Northwestern subscribers to know that a Club was formed last spring of St. Paul and Minneapolis china workers. Meetings are held regularly and a course in design by Miss Louise Pinkney was the feature of the summer work. The officers are: Miss Elizabeth Hood, St. Paul, President; Miss M. Etta Beede, Minneapolis, Vice-President; Mrs. Josephine Alcott, Treasurer.; Mrs Winifred Sandy, Secretary, 2205 Chicago Avenue, Minneapolis.



BOWL OR ROUND TILE—PEARL MONRO

**O**UTER band is Dark Green painted on. The next line and the design leading from it Yellow Brown and a little Carnation, also the five small spots in center. Re-

mainder of the design Moss Green and a little Brown Green. Background may either be left white or tinted a soft ivory.

## ANSWERS TO CORRESPONDENCE

G. P.—You probably did not use the right proportion of sugar and water for the outlining, sometimes it works better after it has been mixed awhile.

Making enamel of relief white and a little color is alright but it requires a hot fire which is usually an objection for the last fire.

O. F.—There is a cement for mending china which comes in the powder form and can be bought from any art dealer. Mix a little of it with warm water using a bone knife, to the consistency of thick cream and spread it over the crack and when dry give it a light fire. Mix fine clay with water for mending a kiln, just thin enough to spread even over the cracks. Campana's plate divider is good for cups, vases and any round surface.

M. J.—As an example of semi-naturalistic treatment of flowers we would call attention to the beautiful study of Amaryllis, by Alice Willits Donaldson, in this issue of *Keramic Studio*. Personally, we prefer this style of study to the naturalistic, but we will be glad to see some really good studies in the latter style.

M. C.—The antique bronze and red bronze were applied too heavy, they should have two thin applications. The gold manufactured by the firm you mention is very satisfactory.



EVENING PRIMROSE

A. W. Donaldson

**T**HE flower should be painted with Albert Yellow, the leaves, etc., with Grey Green three-fourths, Albert Yellow one-fourth. The background dusted with Pearl Grey, outline in Grey Green.

Second Fire—Dust over entire design and background with Pearl Grey.



CONVENTIONAL AMARYLLIS

Alice W. Donaldson

**T**O be used on vase or pitcher with bands at top and bottom. Outline design carefully with Black and fire. Paint flowers with Yellow Brown and Grey for Flesh. The leaf forms with Yellow Green and Yellow Brown. The space between leaves and stems with Grey for Flesh and Apple Green. Third Fire—Oil piece decorated with Fry's Special Oil padded dry and powder the color on, using three parts Pearl Grey, one part Yellow Brown and then clean out the flowers by using cotton end of sharpened brush handle.



ELDERBERRY—(Page 131)

Jeanne M. Stewart

**T**HE elderberry of the Pacific Coast is a brighter blue with more of the bloom than found on the elderberry of the middle west.

Stewart's Blackberry is used for the berries which are laid in in masses with lights picked out with pointed bush to indicate shape of berries. The lighter ones should be kept very light in first fire, with but a thin wash of Banding Blue, while high lights are left white.

The leaves are a rich dark green and background shading from a light tone of grey to a mixture of Stewart's Grey and Blackberry in darker tones.